

## Annotation

This (bachelor) thesis concerns the phenomenon of Hieronymus Bosch and its possible links to art and life of Venice and Veneto in the sixteen century. The title of it is: Hieronymus Bosch and Venice.

It is trying to set up tangible hypothesis based on broad study on literature concerning Bosch, especially his paintings, accommodated now in Palazzo Ducale in Venice,. Further it concerns on the sixteen century Veneto and, specifically and most importantly the mighty and beautiful art of the Serenissima. It is describing eventually indicated links if in at least two sources. It finally synthesizes the literature and concludes: there are no such confirmed indications in serious literature.

It is further trying to include the panels in venezian contemporary art and its development, and is looking for any descendents of the Master in Veneto and in wider Europe, too. It gathers all Venetian donors and supporters, who had connections or knowledge on Bosch, Mainly it outlines the collection of Bosch's paintings owned by Cardinal Grimani; in comparison, too, other European noted collections, and their results.

This work reveals importance of the works of Bosch and interest among the historians of arts since modern age, including last issues, on the other hand, the lack of serious studies on this specific topic, Bosch and Venice.

Key bibliographic words:

Hieronymus Bosch, Venice, the Hermit Saints triptych, the Crucified Martyr triptych, the Visions of Hereafter triptych